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# The Adventurous Monk: A discussion of Eric Reed's improvisational techniques and the influence of Thelonious Monk

Vaughn Beaver  
*Edith Cowan University*

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# *The Adventurous Monk: A discussion of Eric Reed's improvisational techniques and the influence of Thelonious Monk*

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**Vaughn Beaver**

Supervisor: Nicholas Abbey

This dissertation is presented for the degree of Bachelor of Music (Honours)

**Western Australian Academy of Performing Arts (WAAPA)**

Faculty of Education and Arts

Edith Cowan University

2015

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## Abstract

This dissertation examines the improvisational style of notable jazz pianist Eric Reed, focusing on select performances from the album *The Adventurous Monk*. As is common for contemporary artists, Reed has not yet been the focus of academic study, despite the fact that his vast experience – particularly with jazz luminaries such as Wynton Marsalis – warranted such investigation. The endeavour of this research was to discuss the observable influence of Thelonious Monk on Reed's improvisational style through musical transcription and comparative analysis of the two pianists' solos on the Monk compositions 'Work' and 'Nuttty'. Complete Monk transcriptions were initially analysed for idiosyncratic devices and cross-referenced with existing literature to build an inventory of techniques to compare with Reed's approach. Through this investigation, evidence of probable influence from Monk's performance practices was observed in Reed's use of melodic components, motivic development, large melodic intervals, and pianistic figurations. The two performers' uses of asymmetric phrasing and complex rhythmic figures also demonstrated some notable similarities, though Reed's approach incorporated modern ideas, including polyrhythmic figures and odd-meter phrasing. Whilst there were some similarities in the two players' use of arpeggios, approach notes, surrounding techniques, and chromatic material, these devices are inherently more generic in the broader context of jazz improvisation, and a more in-depth study would be required to more definitively link their approaches. As a by-product of the analysis of Reed's performances, additional devices demonstrating contemporary or alternative influences were noted. Reed's use of an odd-meter arrangement in his performance on 'Nuttty' is a common modern performance practice, and his montuno-based syncopation and double-handed melodic approach may have drawn influence from Afro-Caribbean music and alternative bebop pianists, respectively.

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## Chapter 1: Introduction

Eric Reed is a modern jazz pianist of note who has recorded twenty-six albums as a leader, numerous others as a sideman, and is well-known for his work alongside significant figures in the jazz idiom including Wynton and Branford Marsalis, Freddie Hubbard, Joe Henderson and Wayne Shorter (Reed, 2015). Reed has identified the music and persona of jazz luminary Thelonious Monk as a major influence, which can most clearly be observed in his three albums paying tribute to Monk. These albums – and specifically *The Adventurous Monk* (2014a), for the purposes of this study – offer an opportunity to explore commonalities between the two pianists and discuss through musical transcription and analysis ways in which the stylistic improvisational devices used by Monk may have directly influenced Reed's approach.

### Rationale

The music of Thelonious Monk has been a major influence and passion of mine since my early teenage years and as such I am interested in undertaking an in-depth study of his music. My discovery of Eric Reed (whose varying approaches to improvisation I found to be musically engaging) through his album *The Adventurous Monk* provided an ideal impetus to satiate this curiosity through the engagement and contrast of these performers' improvisational approaches; this research is an extension of that curiosity.

### Aims

In exploring Reed's approach to improvising on Monk's compositions, the aims of this research are to:

- Discuss the ways in which Monk may have directly influenced Reed's improvisational style by comparing devices used by the two improvisers on a specific set of Monk compositions;
- Identify any additional techniques utilized by Reed over these Monk compositions that do not fit the latter's stylistic profile and may be of more contemporary origin.

## Significance

This research contributes to knowledge on two notable improvisers of different eras. Additionally, it will further knowledge on the stylistic influence Monk's music has had on a notable modern artist whilst also providing an investigative framework that allows comparisons of other pairs of musicians in a similar manner. Four high-quality transcriptions will be a by-product of this research, contributing directly to the pool of knowledge on jazz piano improvisation.

The pieces to be analysed for this study are 'Work' and 'Natty,' which have been recorded by both Reed and Monk. 'Work' is a particularly challenging composition by Monk that also has a signature angularity in its design and, as such, reflects Monk's radical compositional style. In contrast, 'Natty' contains less melodic angularity and thus should provide an alternative perspective within the Monk idiom.

## Research Questions

1. In what ways can Thelonious Monk's influence on Eric Reed be observed through comparative analysis of devices used in their respective solos on the Monk compositions 'Work' and 'Natty'?
2. What additional devices can be observed in Reed's solos that demonstrate contemporary or alternative influence?

## Delimitations

This research is focused on exploring Reed's approach to improvising on particular Monk compositions, specifically 'Work' and 'Natty'. The psychology of Monk and any influence that it may have had on Reed is not discussed in detail as this type of analysis is beyond the scope of the current research. Additionally, piano technique and articulation is not specifically addressed as these concepts add complexity that goes beyond the scope of this research.

## Chapter 2: Undertaking the Research

### Brief Biographies

#### Eric Reed

Eric Reed's (born in Philadelphia, PA on June 21st, 1970) approach to jazz piano improvisation has been of significance since his initial exposure through his work with band leader and jazz stalwart Wynton Marsalis in 1990, and via his continued explorations in jazz and gospel music in the intervening years ("Eric Reed - Jazz Pianist," ; Gieske, 2005). Reed has released three albums focused entirely on the music of Thelonious Monk, a prominent and genre-bending revolutionary musical figure of the bebop era from the 1940's onwards (Owens, 1995; Solis, 2001). The albums by Reed are *The Dancing Monk* (2011), *The Baddest Monk* (2012) and *The Adventurous Monk* (2014), with the latter being Reed's most recent recording as a leader and the focus of this study. Reed's training and history with Marsalis between 1990 and 1998 (interestingly, this included the recording of a Monk tribute under Marsalis' name) (Marsalis, 1994; Owens), as well as a number of subsequent related collaborations, suggest that Reed's motives behind making music lie in the reinterpretation of the tradition surrounding jazz history and education.

#### Thelonious Monk

Thelonious Monk (born in Rocky Mount, NC on October 10, 1917, died February 17, 1982) grew up amongst the vibrant jazz music scene of Manhattan, where he was heavily influenced by the likes of James P. Johnson, Duke Ellington and Mary Lou Williams (Feurzeig, 1997; Kelly, 2009). Alongside Charlie Parker and Dizzy Gillespie, Monk was a crucial figure in the emerging bebop scene, but even within this style of jazz that he helped define he remained difficult to classify due to his considerably unique, angular, comical and stubborn take on music (Kelly, 2009). Monk not only became well known for his playing and his performance persona, but also for his compositions (Cardenas, 2002), and in particular iconic albums such as *Monk's Dream* (1962), *Brilliant Corners* (1956) and *Underground* (1968).

### Literature Review

Initially, this review contextualises the existing literature pertaining to Reed. An investigation into literature regarding Monk's style and musical approaches follows, identifying idiosyncratic devices. Finally, relevant research methodologies are discussed.

## Eric Reed

As is common with many contemporary jazz musicians, there is a distinct lack of academic literature focussing on Eric Reed. Reed does have an entry on Grove: while predominately biographical, the article does note that “although Reed’s playing is rooted in bop, he is skilled in the gospel piano style and in earlier jazz styles, including stride” (Owens), but no specific stylistic approaches are detailed. There is critical literature on Reed in magazines, podcasts, transcribed interviews and online audio-visual material, which testify as to Reed’s creativity and ability as both a player and interpreter of Monk, but again these sources do not delve into the analysis of specific aspects of Reed’s stylistic profile. They do however frequently profess to his ability as a performer and his understanding of a broad spectrum of improvising styles. As Margolis notes:

Reed's playing reminds of [sic] Ahmad Jamal's in terms of his sense of space, tasteful use of implied melody restraint, and intelligent use of vamps. His tendency to play figures that go against or act as a counter to the time reveal the influence of Andrew Hill. And his uptempo stylings echo Oscar Peterson, which makes sense because both pianists have a common grounding in gospel. (Margolis, 1998, p. 74)

This comment testifies to Reed’s broad knowledge of the jazz tradition and his frequently referred-to upbringing in gospel music. This – coupled with Gieske’s (2005) peculiar endearment of Reed as a “rare musical phenomenon, a generalist in an age of one-trick specialists” – supports the notion that Reed is indeed considered a versatile and respectful advocate for jazz tradition. Gieske further remarks of Reed that he is “all bebop, having fun, swinging hard, stacking up the phrases with speed and accuracy, making every note clearly and distinctly audible” (2005), further advocating his technical fluency. Donaldson (2013) explains that Reed’s take on Monk is an “internalization and interpretation of Monk’s music that remains, it seems, forever fresh and adaptable, as art should be” (p. 157); his playing has also been described as “consistently inventive... This isn't a normal Monk program but the variations are interesting” (Wilson, 2014, p. 124).

The apparent lack of scholarly material on Reed’s improvisational tendencies reinforces his selection as a suitable subject for investigation. Further though, this research aims to explore connections between Reed and Monk – as opposed to simply analysing Reed – to illuminate ways in which musicians may be influenced by their musical idols. Reed himself considers his own playing to be relatable to Monk stating, “I’m a percussive player and Thelonious Monk was a percussive player... his music just speaks to me a certain kind of way” (Pace, 2012) suggesting a clear line of influence that will be empirically investigated in this research. This notion is reinforced by the fact that of Reed’s twenty-six releases as band leader, the three Monk tribute albums – *The Dancing Monk* (2011), *The Baddest Monk* (2012), and most recently *The Adventurous Monk* (2014a) – are the only tribute albums he has recorded (“Eric Reed - Jazz Pianist,”), tangibly illustrating the sincere

affinity and passion Reed has for the music of Monk and suggesting a probable direct influence on Reed's artistic and personal identity. In the liner notes of *The Adventurous Monk*, Reed seems to corroborate this: "Every documentation of Monk's music allows me more creative perspective and motivation to delve deeper into his music. I learn more about Monk and myself" (Reed, 2014a). It is also significant that a number of other contemporary jazz performers have released Monk tribute albums, demonstrating his broad influence on the idiom; other notable examples include *Esbjörn Svensson Trio Plays Monk* (1996), Danilo Perez's *Panamonk* (1996) and Carmen McCrae's *Carmen Sings Monk* (1988).

Reed treats Monk's compositions as learning tools for his own benefit, striving to contemporise the repertoire. In an interview with Brian Pace (2012), Reed explains that an arrangement of 'Bright Mississippi' in a 7/4 meter, 'Monk's Mood' as a bolero and 'Rhythm-a-Ning' with a "funkier kinda feeling" serves to extend his previous practices on Monk (these arrangements are each from *The Baddest Monk*). Reed explains furthermore that his approach to Monk's compositions is:

Just, a different approach to Thelonious Monk's music, different for me anyway. Like I said it might not be you know, "oh my God it's gonna turn the world on its ear." I just wanted to just tip my hat to Monk in my own special way. (Pace, 2012)

In interviews with Reed such as the *Brighton Jazz School's Podcast* (Reed, 2013) most of his discussion on Monk is focused on Monk as a persona, and he does not go into the specifics of Monk's musical devices. Instead, he states amongst a discourse of reflections on Monk that "it cost Monk a great deal to be who he was," which suggests that Monk's persona and history form part of Reed's own philosophical musings; whilst the scope of this research excludes the psychology and philosophy of interpreting Monk, this implication is further evidence of Reed's fixation with Monk. The insight given by Reed in interviews is generally esoteric in nature and superficial in detail: they demonstrate Reed's affinity for Monk and his music, and general points about ensemble playing and the meaning of music are given, but nothing in these discussions specifically addresses the research concerns.

## Thelonious Monk

There is an established line of research investigating Monk's influence on other musicians' improvisations on his tunes, including Clark Terry, Nneena Freelon, Dianne Reeves, and Howard Johnson (Pedersen, 2011), as well as Fred Hersch and Danilo Perez (Solis, 2001), though Reed's playing has yet to be analysed in this manner. Gabriel Solis' dissertation *Monk's music and the*

*making of a legacy* (2001) covers in great detail the various techniques utilised by contemporary improvisers when playing Monk's compositions in an improvisational setting. This ethnographic study gives a broad historical perspective on Monk's music, contextualising the means in which jazz musicians learnt and studied Monk with consideration of the institution that is "Monk orthodoxy" – the practice of playing Monk's music while emulating his stylistic tendencies as closely as possible (p. 17). Through interviews and comparative analyses of Danilo Perez and Fred Hersch, Solis presented interesting insight as to how Monk influenced these musicians' improvisations: importantly, a common theme expressed was their favouring of the internalization of broad musical approaches synonymous with Monk (such the developmental logic and motivic elaboration) as opposed to specific 'licks' (established melodic clichés idiosyncratic of Monk). Solis' research shows that a key component of modern interpretations of Monk compositions – outside the Marsalis' tradition-orientated Young Lions – is the personalization of the material. These broad concepts will be considered in the discussion of Reed and Monk: an inventory of devices will collated through comparative analysis to attempt to tangibly observe the broad-strokes influence of Monk on Reed.

A number of other idiosyncratic compositional and improvisational characteristics have been identified, and these will be used to cross-reference this research's analysis. *"In Walked Bud": Varying improvisation techniques and the history of the lyric* (Pedersen, 2011) presents stylistic comparative analyses of Monk with Clark Terry, Nneena Freelon, Dianne Reeves and Howard Johnson over Monk's composition 'In Walked Bud'. Pedersen raises a pertinent consideration: "It is possible that the musicians are taking cues from Monk's approach, but it is also possible that they are just using Monk's solo as a point of departure and improvising as they prefer" (2011, p. v). Pedersen concludes that "[Monk's] technique echoes a great deal of what he contributed to bebop... advanced rhythmic figures, heaviness, arpeggios, and playfulness are all found in his solo," (p. 5), providing a starting point for the identification of devices in this research project's analysis. Adding to this inventory of known idiosyncratic devices, Motteler's (2006) comparison of Monk with Carmen McRae (coincidentally, also over 'In Walked Bud') notes Monk's tendency for large melodic intervals (greater than a perfect fourth) and his use of complex rhythms. Monk's use of large melodic intervals was also discussed by Eddie Meadows (2003) in "The Musical Language of Thelonious Monk," but the classification of what constitutes a large interval typical to Monk eludes precise definition. 'Misterioso' is an iconic and angular Monk composition comprised entirely of minor and major 6<sup>th</sup> intervals (Cardenas, 2002), so for the purposes of this study this piece will be used as a point of reference, and as such intervals of a minor 6<sup>th</sup> or greater will be considered 'large'.



## Analytical and Comparative Methodologies

Timothy Hauff and Edward Richardson's respective dissertations: *A comparative analysis of styles and performance practices for three jazz bassists in the composition "Stella by Starlight"* (1990) and *Structural elegance and harmonic disparity in selected solos by jazz trumpeters Freddie Hubbard and Woody Shaw* (2006) both construct their studies around an initial separate analysis of each artist. Following the primary analysis a comparative analysis was presented where the device or concept is presented and every instance from the transcriptions of that device is listed as a bar number (or a tally of instances in Richardson's case). This approach gives a sense of statistical prowess but doesn't present a 'side-by-side' comparison of segments of the transcriptions. For this research, the visual representation of particular examples of musical devices on traditionally notated scores is a preferable alternative to purely statistical tabulation in facilitating comparative analysis, but to augment this approach a count of the instances of each device will be given in Appendix G to provide a quantifiable reference.

George Weremchuk's dissertation *A comparative analysis of improvised solos based on the popular songs "Body and Soul", "Night and Day" and "Out of Nowhere" as performed by selected jazz tenor saxophonists representing different styles* (1998) offers an approach to transcription analysis that presents excerpts that demonstrate notable devices utilised by the saxophonists being studied (see Figure 1).

Example 2.16. Brecker, *Body and Soul*, mm. 8,10,13 and 30. Ornamentation of melody.

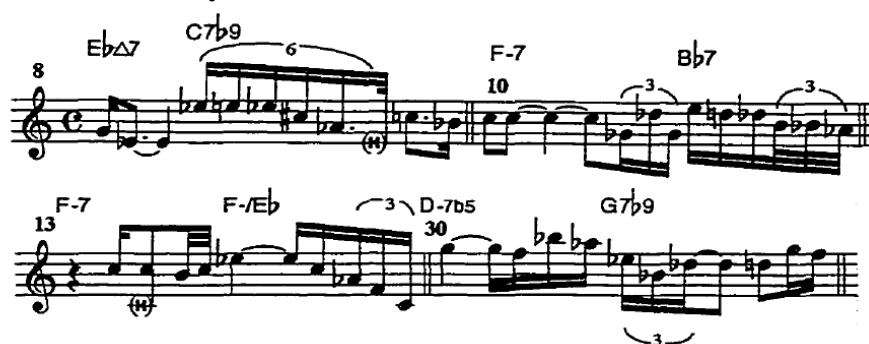


Figure 1: Example 2.16 from Weremchuk (1998, p. 18) showing 4 separate bars pertaining to a notable device.

Following the completion of the separate analyses, the comparative component of Weremchuk's study mainly involved a discussion of the lineage and historical context of each saxophonist, and briefly broached the topic of 'influence.' The structure of Weremchuk's analysis and discussion will contribute to the analytical approach of this paper with respect to the comprehensive analysis of each transcription for various devices followed by the presentation of

devices individually. A similar comparative investigation was undertaken by Tony Dunn in his dissertation *Harmony and Voice Leading in Jazz Improvisation: Formulating an Analytical Framework For a Comparative Analysis of a Bill Evans and Herbie Hancock Performance of Hancock's "Dolphin Dance"* (2010). Dunn frames his comparative analysis by first examining the artists separately and then comparing the two. The analytical framework for Dunn's study is considerably complex in design, but it is indeed functional as it reduces the score and comparative analyses to an empirical table of discrete data. The development of an analytical framework like that constructed by Dunn (in this case, pertaining to Monk devices) could give a higher level of scrutiny to the research concerns, but the practical demands of doing so are beyond the scope of this research. The overall approach by Dunn is similar to that taken by Weremchuk, and will inform the analytical design of this research.

Solis' (2001) narrative-like comparative analysis provides an interesting template for the presentation of information, especially given the way that analysis is coupled to quotes from various sources. This approach will influence the design of this study with respect to the musical interpretation required to discern the linkage between Reed and Monk, though the breadth of Solis' work lies beyond the scope of this research.

## Methodology

As stated, the aim of this research is to explore Eric Reed's improvisations on 'Work' and 'Nuttty' and assess the ways in which Thelonious Monk's improvisational style may have influenced Reed's through the discussion of prevalent devices. Additionally, mention will be made of emergent devices used by Reed demonstrating alterative or modern influences. To facilitate this investigation, the following modes of inquiry will be used:

- Complete musical transcription of the selected solos;
- Staggered analysis of the transcriptions;
- Comparison of these devices to discuss the lineage between Reed and Monk.

## Musical Transcription

Musical transcription is a long-established means of acquiring musical language from recordings in order to enhance one's improvisation vocabulary. The improvised piano solos performed by Eric Reed and Thelonious Monk on 'Work' (Monk, 1954; Reed, 2014a) and 'Nuttty' (Monk, 1957/2005; Reed, 2014a) will be aurally transcribed in full, with audio enhancing software to

be used when required to minimize possible transcription errors. Complete versions of these transcriptions will be presented in the Appendices, and the nomenclature used will be based on customary jazz conventions, as seen in texts such as Mark Levine's *The Jazz Theory Book* (1995). Melodies and chord progressions for 'Work' and 'Nuttty' will be drawn from *Thelonious Monk Fake Book: C Edition* (Cardenas, 2002), and these scores will be included in Appendices A and D for reference.

### **Analysis of Transcribed Material**

Analysis will be undertaken on the transcribed solos to identify prevalent devices used by Reed and Monk in the selected performances. Initially, Monk's solos will be analysed to link devices observed in the transcriptions with those noted as idiosyncratic of his approach in the literature and prevalent devices will thusly be catalogued. These findings will act as a filter through which analysis will be performed on the transcriptions of Reed, which will be investigated with an emphasis on any significant links to the devices noted in the analysis of Monk. Any additional prevalent devices stemming from contemporary or alternative influence will be discussed.

Academic reading on the style of Monk has uncovered a preliminary list of idiosyncratic improvisational devices that may be encountered in the analysis of the selected performances. These will be discussed in more detail in the analysis as they arise, but include:

- Use of melodic components (Korman, 1999; Solis, 2001);
- Motivic ('logical') development (Korman, 1999; Nattiez & Barry, 1982; Ran);
- Asymmetrical phrasing (Yoshizawa, 1999);
- Complex rhythmic figures (Solis, 2001);
- Large melodic intervals (Meadows, 2003; Motteler, 2006; Yoshizawa, 1999);
- Pianistic figurations (Givan, 2009; Solis, 2001);
- Pianistic arpeggios (Pedersen, 2011);
- Approach notes and surrounding techniques (Sarath, 2013);
- Chromatic material (Sarath, 2013).

### **Comparative Analysis and Discussion of Findings**

The findings of the analysis outlined above will be presented in Chapter 3: Analysis of Improvisations. The two performers' use of each device will be analysed and compared through the

identification of notable instances in the transcriptions. Devices that demonstrate contemporary influence on Reed will form the final component of the analysis section. A comparative framing of the results emergent from the analysis will be written up in Chapter 4, discussing the evidence of probable influence of Monk on Reed with respect to the commonalities between the prevalent improvisational devices used by the two pianists, as well as acknowledgement of techniques used by the latter that indicate contemporary or alternative influence.

## Chapter 3: Analysis of Improvisations

### Devices used by Eric Reed common to Thelonious Monk

#### Use of Melodic Components

Monk's obsession with the melody is well known, and is most eloquently described by his direction to saxophonist Steve Lacy: "Don't play all that bullshit, play the melody! Pat your foot and sing the melody in your head, or play off the rhythm of the melody, never mind the so-called chord changes," (Kelly, 2009, p. 291). This mentality is not surprising given the iconic melodies of his compositions, and has been observed manifesting in his comping and soloistic approaches, which have been described as "abstracted version[s] of the main melody" (Solis, 2001, p. 35). Reed shares a similar sentiment for the melody, stating: "For me, melody is by far the most important part of music" (Reed, 2013) and that "there is nothing more important when trying to improvise, than being melodic," (Reed, 2014b). This second statement comes after a discussion with Brenden Lowe about the laborious approach Monk took to teaching his sidemen his compositions. It is therefore poignant to consider Reed's affinity with the melody in the context of Monk's compositions.

In analysing the transcriptions, instances of the use of melodic components were determined by comparing the solos to the original melody of the piece as derived from the *Thelonious Monk Fake Book* (Cardenas, 2002), illustrated in Appendices A and D. Rhythmic placement, pitch and melodic contour were used to assess the relatedness of specific phrases to the melody. Through this process it has been determined that both Reed and Monk make use of this device: whilst the melody was not stated in the solos in a manner identical to the melody at the bookends of the tunes, particular components of the melody were utilized, often coupled with significant variation.

Monk's solo on 'Nuttty' is heavily comprised of such components of the melody, especially in his first chorus, as shown in Figure 2. In this example, the melodic choices (and some additional voicing choices) line up with the melody whilst the rhythm is significantly varied.

The image displays a musical score for Monk's solo on 'Nuttty' (bars 5 to 7). It consists of two staves: the top staff is labeled 'Monk' and the bottom staff is labeled 'Melody'. The key signature is B-flat major (two flats) and the time signature is 4/4. The 'Monk' staff shows a solo line with various rhythmic values (eighths, sixteens, and dotted notes) and rests. The 'Melody' staff shows the original melody line. Above the staves, chord changes are indicated: Bb maj7, Gm7, Cm7, F7, Bb maj7, and Gm7. A dashed line connects the first Bb maj7 chord to the second Bb maj7 chord. A '3' with a bracket indicates a triplet in the 'Monk' staff. A '3' with a bracket indicates a triplet in the 'Melody' staff. The 'Monk' staff also has an '8va' marking above the first measure.

Figure 2: Use of melodic components (Monk, 'Nuttty' bars 5 to 7).

Similarly, Figure 3 shows that the start of Monk's solo on 'Work' is closely tied to the pitch and rhythm of the melody: slight variations (the anticipation of the first note and the omission of some grace notes) do not obscure the sound of melody and are in keeping with the tendency of jazz performers to interpret the written melody rather than perform it verbatim.

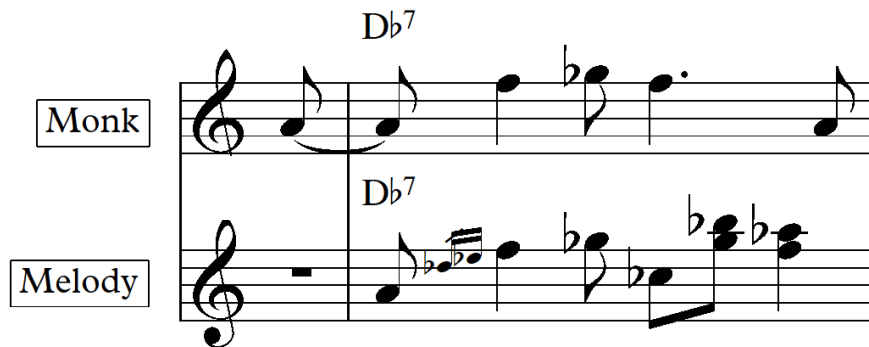


Figure 3: Use of melodic components (Monk, 'Work' bar 1).

Reed similarly utilizes a component of the melody, as shown in Figure 4. In this example, the improvised line appears almost like an abstracted mirror image of the contour of the melody using its original rhythm (excluding the phrase at the end of bar 24). Reed invokes similar quotes of the rhythmic component of the melody at two other points in his solo (bars 7 and 55).



Figure 4: Use of Melodic components (Reed, 'Work' bars 23 and 24).

Reed's use of the melody in his solo on 'Nutty' is far less prominent than Monk's. The most poignant example is shown in Figure 5, where Reed has used a sequence of pitches from the melody starting at the first Bb (circled) and finishing at the last F (an addition of a second Ab is present; this does not drastically change the musical outcome). Although the rhythm is different – largely because of the 7/4 meter – this is a clear invocation of the melody.



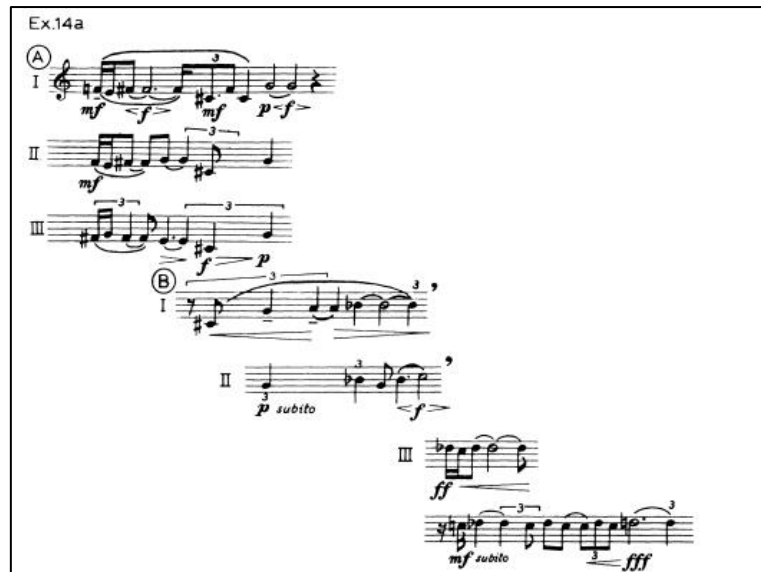


Figure 6: Motivic development analysis layout (Nattiez & Barry, 1982)

According to *Grove Music Online*, it is considered of Monk that:

His most important contribution as a pianist was his remarkable ability to improvise a coherent musical argument with a logic and structure comparable with the best of his notated compositions. Monk invented and developed ideas rather than merely embroidering chord changes. (Ran, para. 3)

The identification of themes and motifs is a key component to discerning a sense of motivic or “logical” development. Figure 8 shows an alignment of a figure played in Monk’s solo on ‘Work’. The phrase length itself is consistently three beats long and starts with two eighth-notes with rhythmic variation occurring in the following two beats, as seen in Figure 7. The placement of the motif in first three instances is interesting as it occurs in the third bar of each four-bar line, which is notable when considering the standard 32 bar form that the solo changes entail.

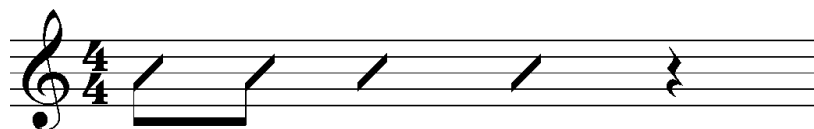


Figure 7: Rhythmic reduction of motif in Figure 8 (Monk, 'Work').





The first staff of music is written on a five-line treble clef. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The staff ends with a double bar line.

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Figure 10: Examples of motivic development (Monk, 'Work').

Monk's use of motivic development is considerably prevalent in 'Nutty,' where (as discussed) the melody itself is a major feature that is developed through several variations. Figure 11 shows this melodic development alongside the introduction of a new theme comprised of a trill between A and Bb (shown as a trill on A) followed by an idiosyncratic whole-tone run. In each successive instance, the placement of the trill is moved later, and the melody above the trill also increases in rhythmic complexity. The whole-tone runs at the end develop by increasing in register each time (the scale choice is based on the dominant chord being implied: F7 for bar 12 and 28, and Bb7 for bar 16); the rhythmic variation could be seen as inconsequential due to the gestural pianistic nature of the whole-tone runs.

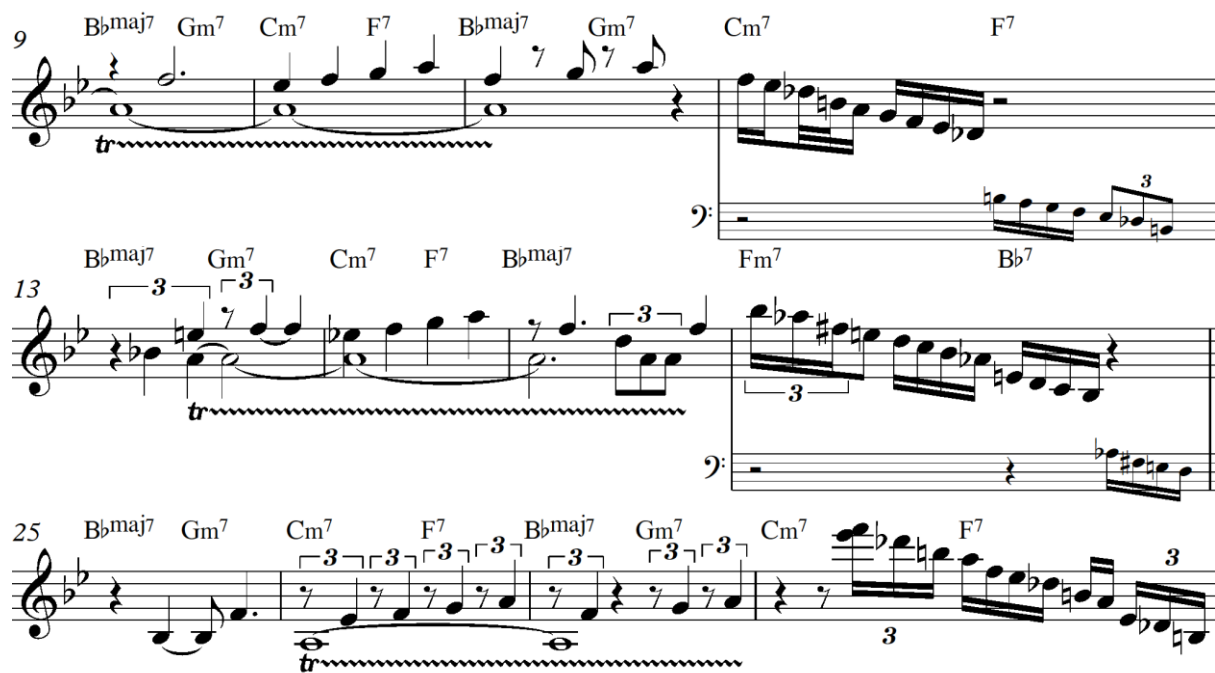


Figure 11: Examples of motivic development (Monk, 'Nutty').

Reed's use of motivic development is quite clearly seen in Figure 12 where the most striking feature of the motif is the melodic contour, featuring a short run of notes to the apex of the passage and then back down to the lowest note in the passage (as described by the arrows on Figure 12). The development of this motif arises from the rhythmic contraction and expansion as shown in the second and third lines of Figure 12, as well as the higher pitch of the top note of the phrase in those lines. The fourth line features a passage that contains two contracted versions of the motif's melodic contour.

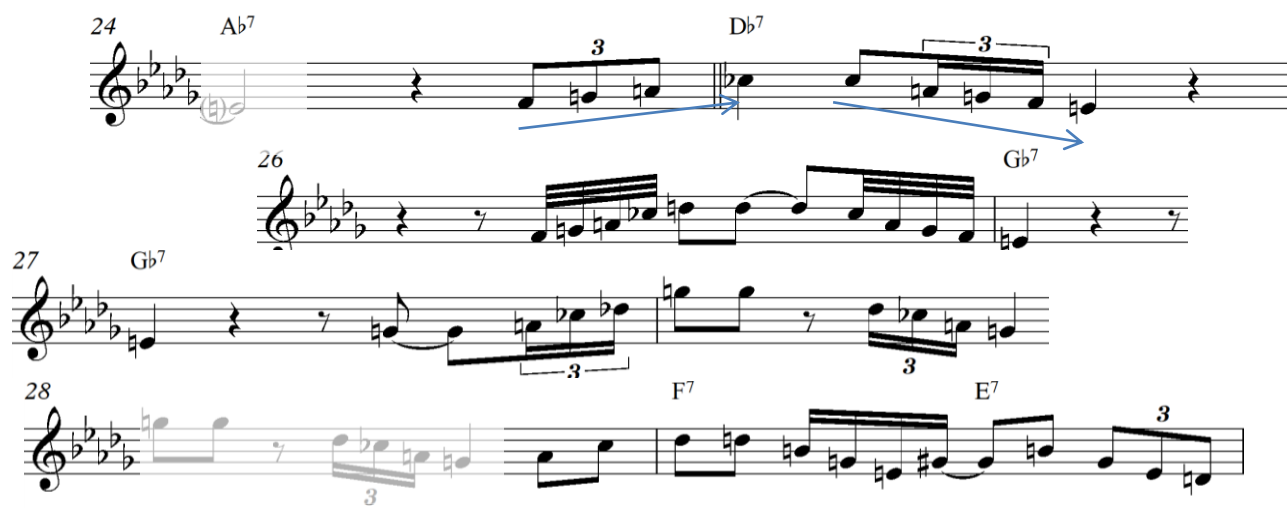


Figure 12: Examples of motivic development (Reed, 'Work').

Reed's solo on 'Nutty' also demonstrates passages of motivic development, as shown in Figure 13 and Figure 14. Figure 13 shows a passage where one idea develops into another idea via motivic development. The initial idea shown in bar 5 is the rhythm pertaining to the first 4 notes, which is then utilized in the bar 10. The melodic choices of bar 10 are subsequently utilized in bars 11 and 12 in the last 4 notes.

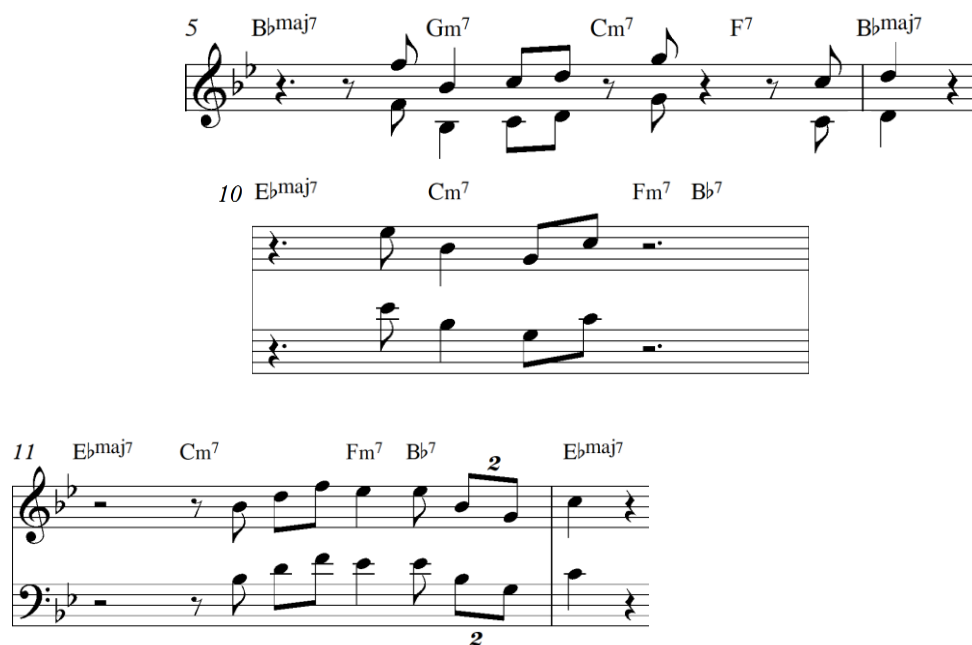


Figure 13: Examples of motivic development (Reed, 'Nutty').

[illegible]

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Motivic development on 'Work', as utilised by Reed, applied over shorter sections of the form, whilst Monk developed smaller rhythmic ideas throughout. In 'Nuttty,' Reed and Monk utilised motivic development over larger sections of the form, but Monk used the pre-existing melody of the piece for development. The overall motivic approach used by Reed in his improvisations certainly seems to echo Monk's style of motivic improvisation and composition, especially given the noted emphasis of both players' usage in both pieces.

### Asymmetrical Phrasing

Haruko Yoshizawa, in his dissertation *Phraseology: A study of bebop piano phrasing and pedagogy* (1999), mentions that Monk – in comparison to other iconic bebop pianists – “often uses irregular length... phrase[s] and his phrases often start and end at unexpected places. Monk also plays melodic lines ‘over the bar-lines’ creating rhythmic dissonance and complexity” (p. 20).

Asymmetrical phrases are often used in post-swing era soloing as a means to obscure the form of a piece and break away from two- and four-bar melodic segments (Yoshizawa, 1999, pp. 15, 19). Figures are laid out with four bars to a line (two bars if visually necessary) so that the context of the 32 bar form and its divisibility by four (thus four bar per line) is clearly illustrated. Melodic phrases drawn from the transcriptions were analysed for asymmetry by noting their starting and ending beats, with a particular emphasis on phrases that either continue over bar-lines or start or finish on off-beats (in the examples, brackets denote the asymmetrical phrases).

For the most part, Monk's solo on 'Work' contains phrases that can be viewed as two and four bar melodic segments which line up with the form logically and are thus mostly symmetrical. However, as shown in Figure 15 and Figure 16, Monk does utilize asymmetry in 'Work'. Figure 15 shows three instances of passages that move through bar-lines that would otherwise be typical of two- and four-bar segments (i.e. the bar-lines beginning on bars 15, 17 and 19). Figure 16 shows similar bar-line phrasing tied with a cascading arpeggio run at bar 61; this event has the effect of obscuring the form as the concluding note of this passage lands on beat three of bar 61.



Figure 15: Use of asymmetrical phrasing (Monk, 'Work').



Figure 16: Use of asymmetrical phrasing (Monk, 'Work').

Monk's solo on 'Nuttty', as shown in Figure 17, also features similar bar-line phrasing devices as seen in Figure 16. Figure 17 shows a poignant departure from Monk's use of four bar passages such as that shown in Figure 11 (following bar 48 Monk returns to the four bar passages, which are closely associated with the melody). Additionally, none of the phrases start on beat 1 of any bar (the phrase at bar 37 starts the bar before on beat 3, which is not shown) where beat 2 and beat 3 are the prominent starting points.

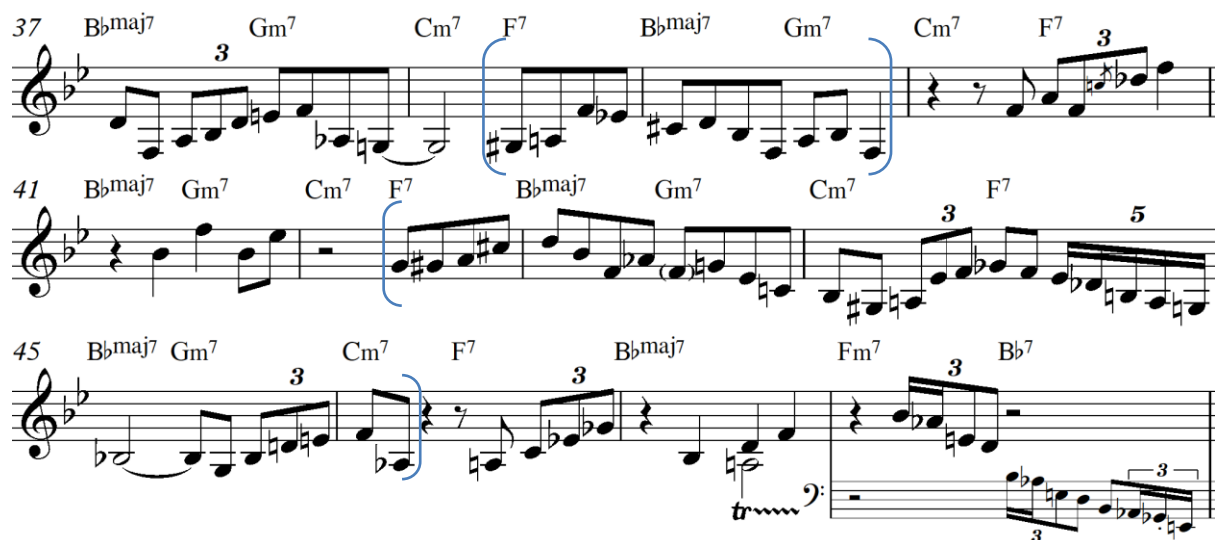


Figure 17: Use of asymmetrical phrasing (Monk, 'Nuttty').

Figure 18 shows an example of Reed's use of asymmetrical phrasing where the phrase deviates from the two or four bar melodic groupings by progressing over the bar-line starting at bar 39. The passage also starts on the off-beat of beat 2 in bar 37 and finishes on beat 3 of bar 39; this is not an isolated instance for Reed as many of his phrases start and finish on off-beats and non-downbeats.



Figure 18: Use of asymmetrical phrasing (Reed, 'Work').

Reed's approached asymmetrical phrasing differently on 'Nuttty', likely due to the 7/4 meter of the arrangement. Underlying Reed's solo was a clave outlining this odd meter, comprised of two half-notes and two dotted quarter-notes, implying the grouping of eighth-notes in this meter into 4, 4, 3, 3, as demonstrated by the example in Figure 19.





Figure 19: Outlining a 7/4 clave (bars 1 to 4 of Reed's solo on 'Nuttty').

This typical 7/4 clave has interesting implications to the phrasing used by Reed, as he plays a considerable number of rhythmic figures that are congruent with the implied eighth-note groupings, such as in Figure 20. In contrast, Figure 21 shows Reed utilizing syncopation to obscure the clave whilst also creating asymmetry, especially by surrounding beat 1 of bars 34 and 36.

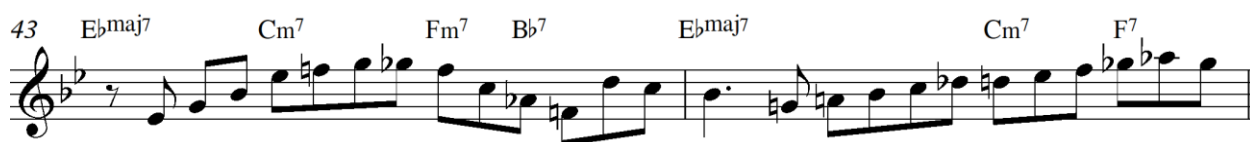


Figure 20: Consecutive eighth-note groupings forming symmetrical phrases with respect to the clave (Reed, 'Nuttty').

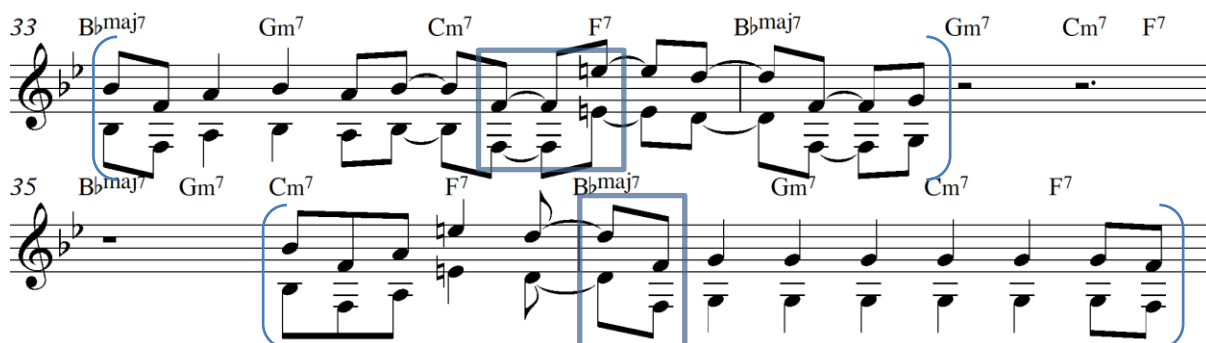


Figure 21: Use of asymmetrical phrasing and large intervals (Reed, 'Nuttty').

As shown through these examples, Monk utilized asymmetrical phrasing amongst the many symmetrical phrases in both of his solos to create contrast. Reed's phrasing on 'Work' had fluent asymmetrical passages throughout whilst his solo on 'Nuttty' had occasional asymmetrical passages that contrasted with the many clave-oriented phrases.

## Complex Rhythmic Figures

Monk is also known for the “subtle complexity of his approach to rhythm and meter” (Solis, 2001, p. 25) and his atypical approach to rhythm in general (Yoshizawa, 1999). One example of Monk’s divergence from the rhythmic approach of his bebop counterparts can be seen in the melody of ‘Trinkle-Tinkle’ (Figure 22), where he shies away from the reliance on eighth-note subdivisions in the melody that was a staple tendency of the bebop idiom (Yoshizawa, 1999, p. 20), instead demonstrating a significant level of complexity (as evidenced by the rapidly changing and comparatively involved subdivisions). In analysing the transcriptions, instances of triplet, duplet, and sixteenth-note figures (and any other rhythmically dense derivatives) were used as an indicator of complexity, especially in passages where the absence of more conventional rhythms was notable.



Figure 22: Complex rhythms and pianistic figurations in the melody of 'Trinkle-Tinkle'

Despite Monk’s reputation for deviating from consecutive eighth-note figures, it is quite apparent in his solos on ‘Work’ and ‘Nuttty’ that this is not always the case, as seen in Figure 17 and Figure 24. In these instances, the complex rhythmic figures function as contrasting points of the solos. In Figure 23, Monk can be observed playing a phrase that utilises sixteenth-notes in bar 21, which starts on the off-beat of beat 1 (a similar rhythmic device can be seen in Figure 24 at bar 37). Following this, Monk then utilizes a quarter-note triplet figure over bars 23 and 24 that also does not start on the down beat, instead starting on the third eighth-note triplet of beat 1 and then concludes in the same place in the next bar.

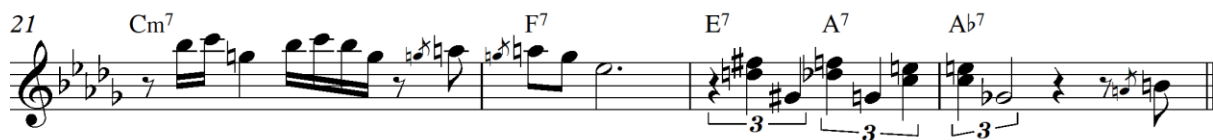


Figure 23: An example of complex rhythmic figures (Monk, 'Work').



Figure 24: An example of complex rhythmic figures (Monk, 'Work').

Monk's use of complex rhythms in 'Nuttty' can be seen in Figure 25. Bar 44 of Figure 25 shows his use of quintuplets (a comparatively advanced subdivision), whilst in bars 26 and 27 Monk plays an abstracted version of the melody where each note is displaced to the second eighth-note triplet partial of the beat, creating a disorientating effect when heard.

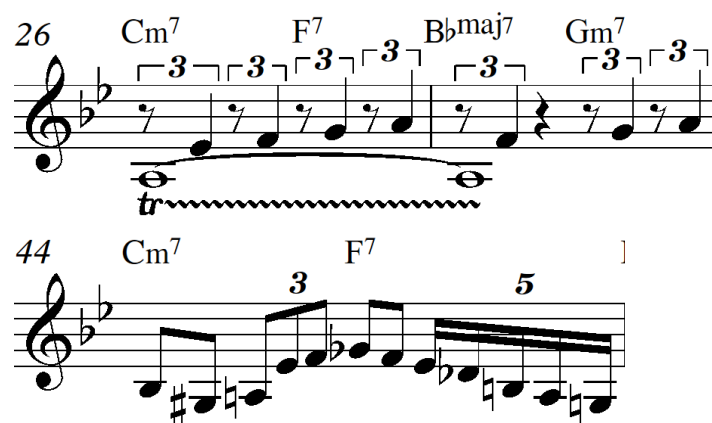


Figure 25: Use of complex rhythmic figures (Monk, 'Nuttty')

Reed's use of complex rhythmic figures in 'Work' can be most pertinently seen in Figure 26, where he uses a rhythmic idea that spans five eighth-notes; this can be considered a combination of Monk's influence on Reed with a more contemporary approach that utilizes polyrhythmic groupings. Also of note is the complexity in Reed's rhythm observed in Figure 12, which is tied in with his use of motivic development.



Figure 26: Complex rhythmic figures (bars 15 to 17 of Reed's solo on "Work").

Reed's use of complex rhythmic figures in 'Nuttty' can be seen in his heavy use of syncopation throughout the solo (see Figure 14). While a significant portion of Reed's solo is made up of eighth-note passages conforming to the clave – as discussed earlier – there are several instances of duplets, triplets, quadruplets and septuplets (the latter seen in Figure 27).



Figure 27: Use of complex rhythmic figures (Reed, 'Nuttty').

Both Reed and Monk made considerable usage of complex rhythmic figures in both 'Work' and 'Nuttty', which has been found in their varying use of tuplet figures and oddly phrased sixteenth-note rhythms.

### Large Melodic Intervals

Large melodic intervals are less commonly used in traditional improvisations, so their frequent occurrence in Monk's compositions (such as 'Misterioso', 'Raise Four' and 'Let's Call This') and improvisations flag them as another technique of note (Cardenas, 2002; Yoshizawa, 1999).

For the purposes of this analysis, a large melodic interval was considered to be any sequentially played melodic interval (as opposed to a simultaneously played harmonic interval) above a minor 6<sup>th</sup>. Such intervals were observed frequently in both pianists' performances on 'Work,' and it could be inferred that this is a result of the melody's influence on the solos, as it contains several instances of large melodic intervals. Figure 28 shows an octave interval followed soon after by a 6<sup>th</sup> interval and shortly after that a 9<sup>th</sup> interval. Reed has a similar tendency to use melodic intervals in 'Work': Figure 29 shows that he employs intervals of a 6<sup>th</sup> in bar 63, a 9<sup>th</sup> and 7<sup>th</sup> in bar 64, and finishes with a 6<sup>th</sup> in bar 65.



Figure 28: Examples of large melodic intervals (Monk, 'Work').

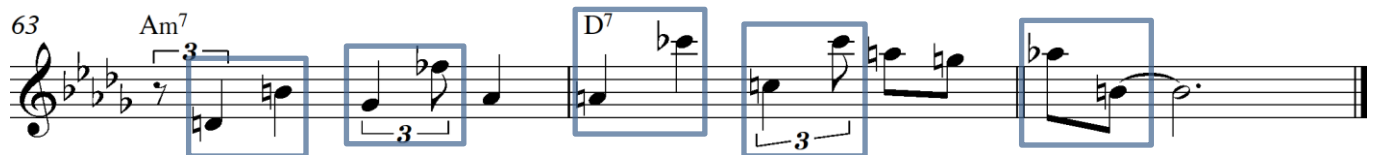


Figure 29: Examples of large melodic intervals (Reed, 'Work').

The use of large melodic intervals in 'Nuttty' is considerably different to 'Work'. Both Reed and Monk use large intervals sparingly with most of the improvised melodic contours being comprised of smaller intervals derived from the tune's melody, scalar passages and arpeggiation. Figure 30 shows the instance in Monk's solo on 'Nuttty' that large melodic intervals are employed. Figure 21 shows Reed's most striking example of large melodic intervals in 'Nuttty' (annotated).



Figure 30: Examples of large melodic intervals (Monk, 'Nuttty').

The use of larger melodic intervals is far more pronounced in 'Work' for both Reed and Monk than in 'Nuttty'; seemingly influenced by the melody of the composition. The angular effect of Reed and Monk's use of large intervals is very typical of the Monk sound.

### Pianistic Figurations

Generally speaking, 'pianistic' devices are technical fragments that are comparatively easy to execute on piano: an especially pianistic' aspect of Monk's compositions and improvisations is his use of "rapid figurations and ornamental filigrees" (Givan, 2009, p. 424), which are groups of

consecutive notes that occur over a short period of time and often lead to or surround a target idea. These appear throughout many of his solos and compositions, including 'Trinkle - Tinkle' (Figure 22) and 'Four In One' (Cardenas, 2002). Perhaps the most synonymous figuration to Monk is the whole-tone scale run, ascending or descending through many octaves (Owens, 1995; Solis, 2001).

Figurations were found in the analysis of both improvisers. Figure 31 shows two variants of rapid figurations played by Monk on 'Work'. In the first variant (shown in bar 41) Monk plays two whole-tone scale figurations, the first being a whole-tone tetrachord starting on A (circled) followed by a whole-tone scale figure played in quintuplets. Together these two figurations function as one leading idea to the G (circled). Annotations of likely finger numbers are shown to illustrate the pianistic nature of this device (suggested fingerings were annotated by the author based on their suitability for the passage – there is no way of definitively knowing actual fingerings from an audio recording). Bar 49 of Figure 31 shows the second variant which is comprised of two descending figurations of notes that lead to the A each time (circled); this can be played in one hand position, thus avoiding technical complexities for a pianist.

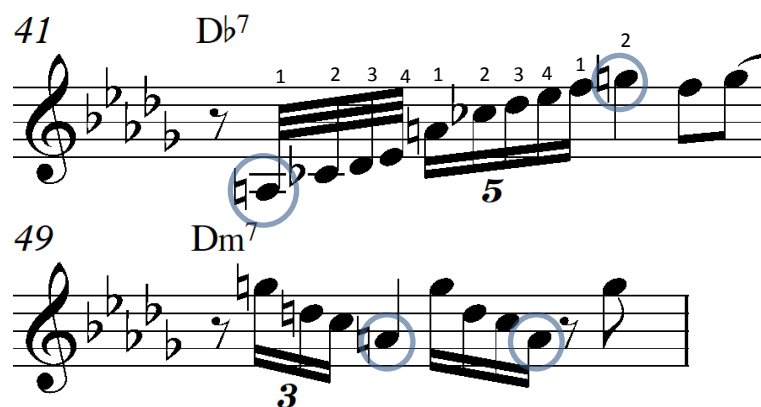


Figure 31: Examples of pianistic figurations (Monk, 'Work').

Monk's use of rapid figurations in 'Nutty' can be seen in his idiosyncratic whole-tone scale runs, as shown in Figure 32. This pianistic descending whole-tone run is a leading device that functions – in this context – as an F7 tonality that resolves to the Bb (circled).

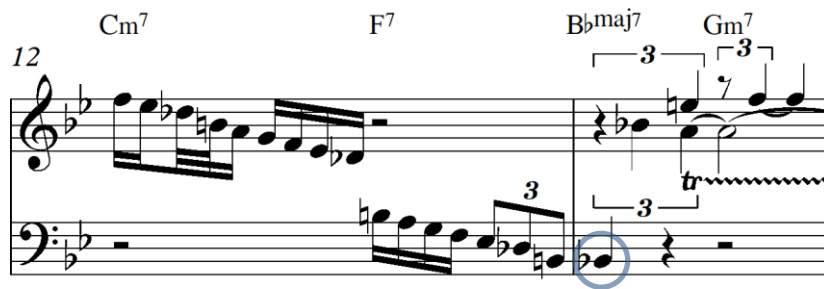


Figure 32: Examples of pianistic figurations (Monk, 'Nuttty').

Reed's use of rapid figurations is shown in Figure 33, where the examples in bar 15 and 26 are whole-tone based figurations used as leading ideas to their respective target notes (circled). Bar 22 shows Reed's use of a quintuplet figuration containing notes that outline an F dominant tonality; the principle applied to whole-tone ideas can also be used with other scale sets.



Figure 33: Examples of pianistic figurations (Reed, 'Work').

Reed utilizes rapid figurations on 'Nuttty' in a slightly different manner to Monk as shown in Figure 34. Bar 21 shows a flourish of notes played initially within a septuplet grouping followed by the triplet variant in the next bar. The shape of this passage suggests likely fingering (annotated) that fits comfortably 'under the hand' due to the 5-4-3-2-1 component of the fingering. Bar 40 of Figure 34 shows an ornamentation that can be most strongly identified as a classical turn (Kenneth et al.).

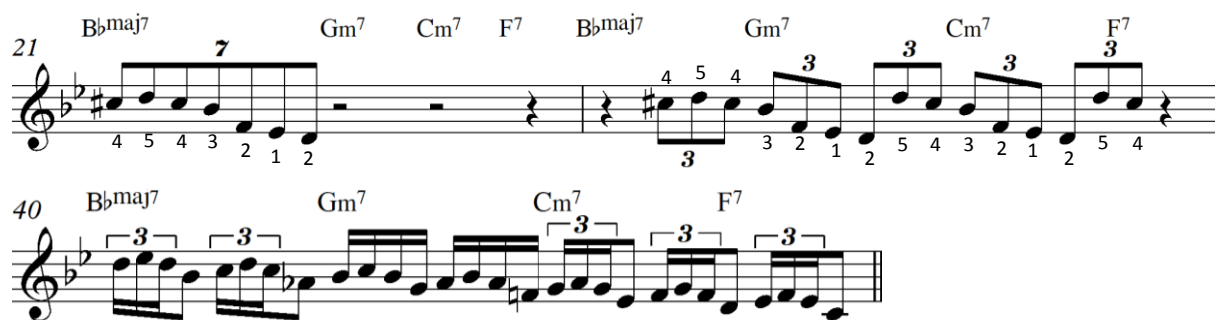


Figure 34: Examples of pianistic figurations (Reed, 'Nuttty').

Reed and Monk both utilise the idiosyncratic ornamental figurations that are also pianistic in their technical leanings; Reed has incorporated this device thoroughly as well as drawing from more classical sounding ornamentations.

### Pianistic Arpeggios

Pedersen identifies that “another common Monk soloing element was alluding to or playing descending or ascending arpeggios” (2011, p. 8). This has been corroborated by Givan’s research, which noted of Monk’s performance of the jazz standard ‘Just a Gigolo’ that the arpeggios resembled the iconic pianist Art Tatum (2014, pp. 409-412).

In this study’s analysis, particular attention was paid to non-standard, pianistic or idiosyncratic approaches to arpeggiation, as arpeggiation itself is an extremely general improvisational device; examples of these arpeggios were found in Monk and Reed’s solos. In Figure 35, Monk uses an arpeggiation of a Gb13 voicing in bar 60, which is played in a pianistic way. This is much like an ornamental figuration, as the figure can be easily accommodated in one fingering pattern.

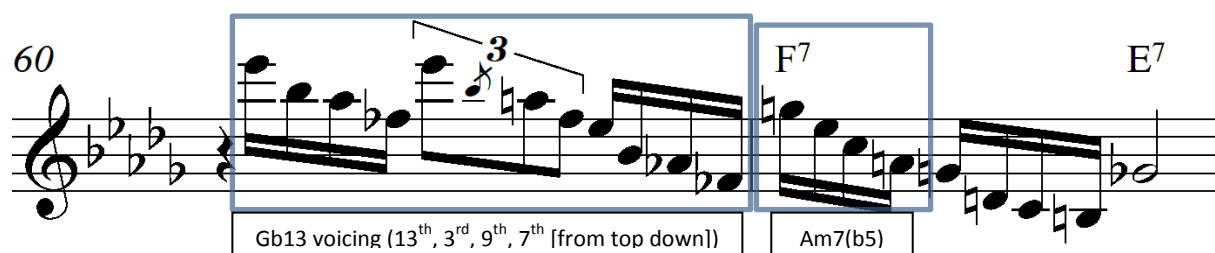


Figure 35: Examples of pianistic arpeggios (Monk, 'Work').



Reed's use of arpeggios in 'Work' is also tied in with pianistic figurations. Bar 29 of Figure 36 shows two arpeggios played by Reed that have similar shapes and likely similar fingerings. Bars 37 to 39 shows a double-time phrase that includes a number of rapid arpeggios, which can be considered idiosyncratic of Monk due to its rapid flourish-like nature and its high level of contrast to the scalic material adjacent to it (Meadows, 2003).

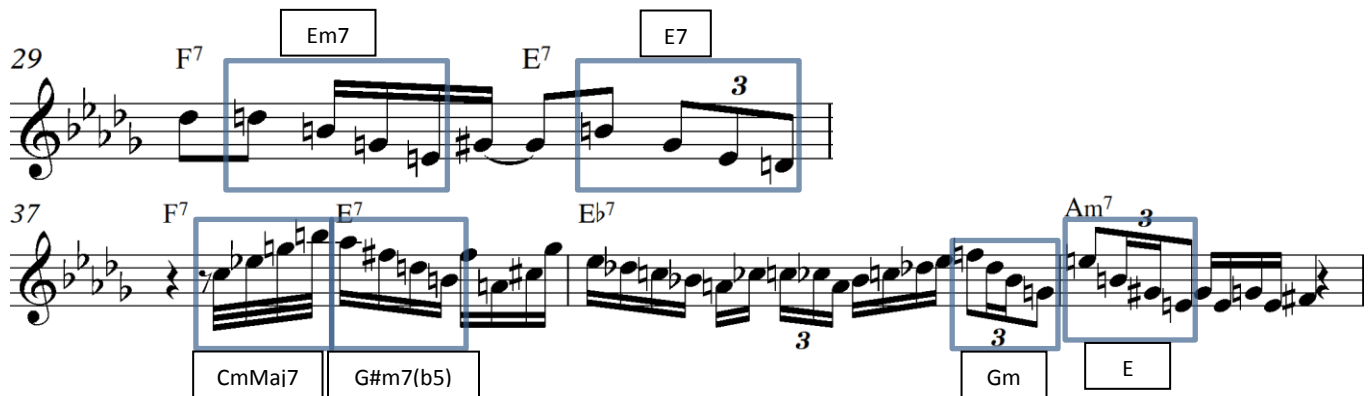


Figure 36: Examples of pianistic arpeggios (Reed, 'Work').

The use of pianistic arpeggiation over 'Nutty' was not significant in either pianist's solos; some conventional arpeggiation is apparent, but not in a manner that conveys Monk's idiosyncrasies. Figure 37 is an example of Monk using simple arpeggios within a melodic phrase that outlines mostly chord tones. Figure 38 shows Reed using a similarly simple use of arpeggios, but rather outlining the basic triads of the Eb and Cm chords; this can be found sporadically throughout Reed's solo, but most of the melodic material appears to be scalic or chromatic in origin.

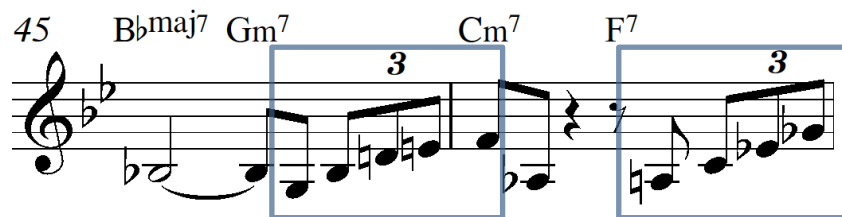


Figure 37: Simple use of arpeggios (Monk, 'Nutty').

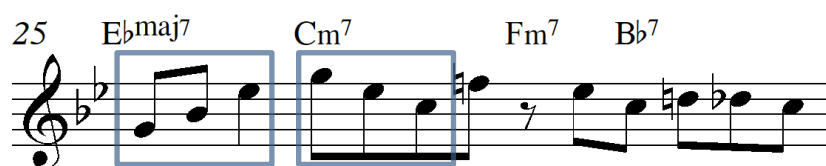


Figure 38: Simple use of arpeggios (Reed, 'Nutty').

The overall use of arpeggios by Reed and Monk vary between 'Work' and 'Nuttty'. 'Work' features pianistic arpeggios whilst 'Nuttty' generally demonstrates more standard usage in the pianists' solos. It is possible that Monk influenced the arpeggiation used by Reed, given that there are a few notable parallels in their respective employments of the device, but considering the general nature of arpeggios as an improvisational technique there is not strong enough evidence to provide a direct correlation.

### Approach Notes and Surrounding Technique

Although also not an improvisational technique unique to Monk, the practice of using approach notes and surrounding techniques in melodic lines was commonplace in the bebop era (as mentioned, Monk was a key figure in this idiom's development). Approach notes (notes that lead to a target chord tone from a semitone below or a scale tone above) and surrounding notes (where both the high and low approach notes are utilized in some permutation to surround a target chord tone) (Sarath, 2013, pp. 138-140) were found throughout Reed and Monk's solos. In 'Work,' both Monk and Reed utilized these techniques frequently, with Figure 39 and Figure 40 illustrating pertinent examples. The use of approach notes and surrounding techniques in 'Nuttty' are equally well defined (as shown in Figure 41) and in the context of each performer's solo can be considered as contrasting material with respect to the melody-centred approach of Monk's solo and the highly diatonic approach of Reed's solo.

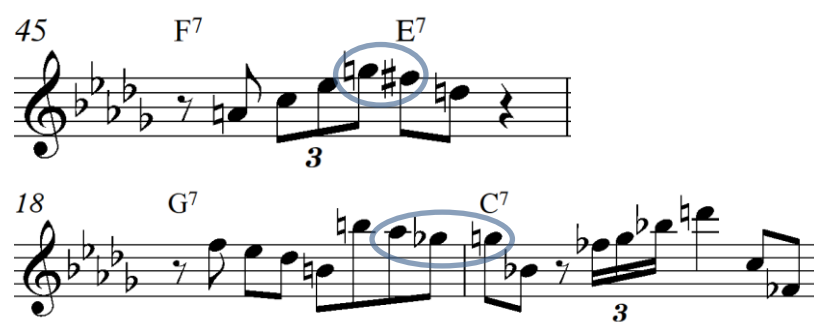


Figure 39: Examples of approach note (bar 45) and surrounding technique (bar 18) (Monk, 'Work').



Figure 40: Examples of surrounding and approach note technique (Reed, 'Work').



Figure 41: Examples of approach note and surrounding technique (Monk, 'Nuttty').

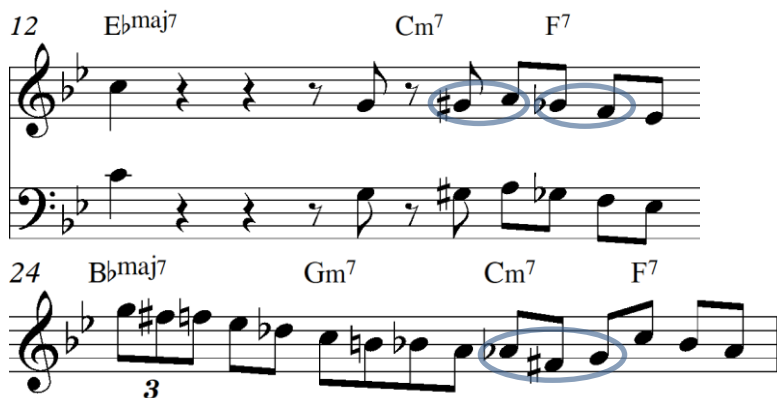


Figure 42: Examples of approach note and surrounding technique (Reed, 'Nuttty').

Both Reed and Monk utilized approach notes and surrounding techniques comprehensively in both 'Work' and 'Nuttty' in a manner that forms bebop-style melodic contours. Some degree of possible influence is suggested, especially when considering the frequent usage of the devices by both soloists throughout both pieces (see Appendix G).

### Chromatic Material

As with approach notes and surrounding technique, chromatic material is synonymous with bebop and with Monk; compositions such as 'Straight, No Chaser', 'San Francisco Holiday', 'Monk's Mood' and 'Crepuscle With Nellie' feature this device at various points (Cardenas, 2002).

Instances of two or more chromatic steps in a melodic passage were categorized as chromatic material in order to differentiate from approach notes. Similar to approach and surrounding notes, the passing tones created by this device do not necessarily function over a given chord, but instead lead to a target chord tone (Sarath, 2013, p. 139). This device was observed in several instances throughout Reed and Monk's solos. Monk's use of chromatic material on 'Work' and 'Nuttty' is sparse, with Figure 43 and Figure 44 giving some of the few examples; this lack of chromaticism may be a consequence of solos that features components of the melody more prominently and hence lean towards a more 'inside' tonal approach. Contrastingly, Reed's solos feature chromaticism more strongly, with examples shown in Figure 45 and Figure 46.



Figure 43: Example of chromatic material (Monk, 'Work').



Figure 44: Example of chromatic material (Monk, 'Nuttty').



Figure 45: Example of chromatic material (Reed, 'Work').

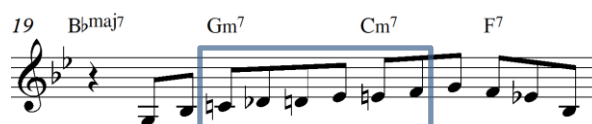


Figure 46: Example of chromatic material (Reed, 'Nuttty').

Reed's use of chromatic material in general is more prevalent than Monk's. Monk has utilized chromatic material only occasionally in 'Work' and 'Nitty' albeit in a manner typical of the bebop style. Monk's take on chromatic material also includes devices such as the trill seen in Figure 11, but no instances of trills were found in Reed's playing.

## Devices used by Reed Demonstrating Contemporary or Alternative Influence

Through the analysis of Reed's improvisations, several additional prevalent devices were observed that suggested more contemporary or alternative influences.

### Odd-Meter Arrangement

The most immediately apparent device demonstrating contemporary influence was the odd-meter arrangement, which has become a common device for both composition and the reinterpretation of jazz standards since the iconic album *Time Out* by Dave Brubek (1959) brought this approach to the mainstream. Brubek's later album *Time Further Out* (1961) featured the composition 'Unsquare Dance', which was one of the first usages of a 7/4 meter involving a 4-3 clave (meaning that each bar of 7/4 is felt as a bar of 4/4 followed by a bar of 3/4), a subdivisional convention that has since become a typical device for playing in this meter. As was previously discussed regarding Figure 19, Reed clearly illustrates the clave in the first four bars of his solo. The relative simplicity (in comparison to more advanced claves that are often a feature of contemporary jazz) and grounding effect achieved by underpinning his solo with this rhythmic figure allows Reed to explore phrasing with considerable ease and a strong sense of rhythm and 'time feel,' and also facilitates effective use of montuno-based syncopation.

### Montuno-Based Syncopation

A montuno carries a variety of definitions, but broadly speaking it is a syncopated ostinato descendant from the Afro-Caribbean music tradition. Figure 47 shows an example of a 7/4 montuno from Rebeca Mauleón-Santana's seminal reference *101 Montunos* (1999), which demonstrates that syncopation is a pertinent feature of the device. When a portion of Reed's solo (seen in Figure 48) was compared to this example, a level similarity was certainly apparent; of course it is worth noting that although the exactness is not present (this can be considered unsurprising given that Reed may

have never specifically studied this example) this fluency or Reed's usage of this device in a 7/4 meter suggests that he has studied or engaged it at some level.

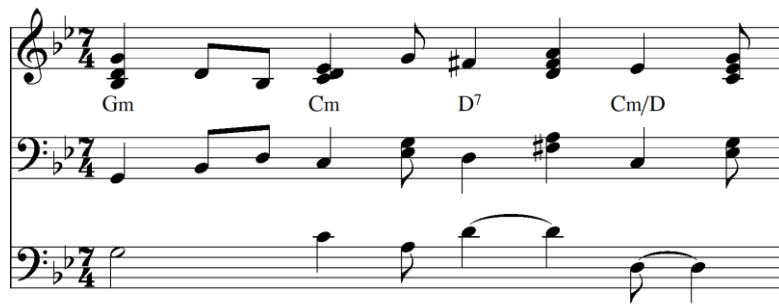


Figure 47: Example of a 7/4 montuno from *101 Montunos* (Mauleón-Santana, 1999, p. 107).

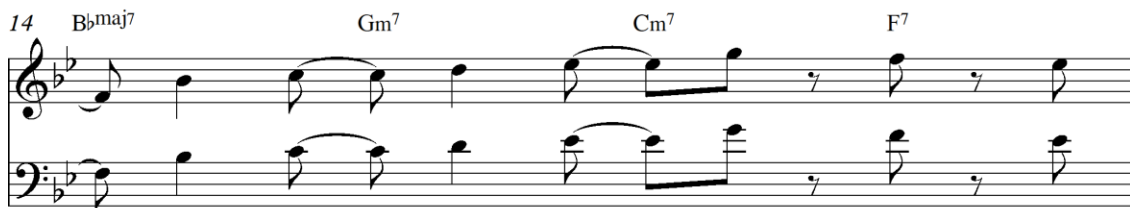
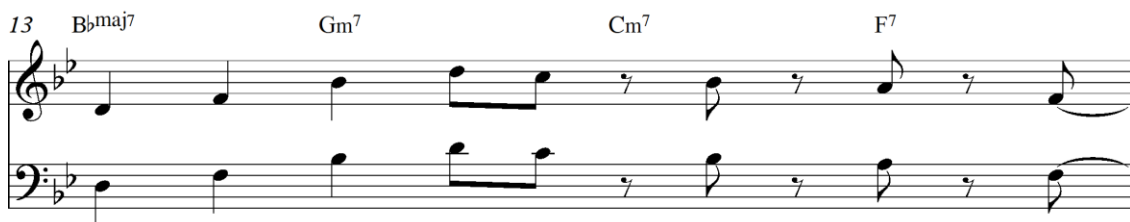


Figure 48: Use of montuno-based syncopation (Reed, 'Nuttty').

### Double-Handed Melodic Approach

Reed utilizes parallel melodic lines with both hands for a large portion of his solo on 'Nuttty' with an example of this shown in Figure 49. As Monk is not typically known for applying this approach in his improvisation or compositions, it is likely that Reed may have drawn this influence from alternate sources. One possible origin is the common practice when playing some montunos of having the montuno figure be comprised of octaves or double-octaves over two hands, as seen

Figure 50 (Mauleón-Santana, 1999). Another possible influence could be the relatively common practice of playing bebop and swing solos as parallel melodies over two hands, observed most notably in the playing of Phineas Newborn Jr. in his performances such as ‘Oleo’ (erwigfilms, 2011; Rosenthal, 1996).



Figure 49: Passage demonstrating double-handed melodic approach (Reed, 'Nutty').



Figure 50: Example 5 from *101 Montunos*.

## Chapter 4: Conclusion

Through the research and analysis of Reed and Monk's performances on 'Work' and 'Nuttty' it was deduced that some considerable influence of Monk on Reed is likely, not at the level of mimicked phrases, but rather in terms of the general approach to particular devices. In Table 1, each device identified is presented with a summary of their use in each of the four transcribed solos. The first column provides an inventory of each device linked with Monk's improvisations, the next two columns generalise the level of exploitation of each device by Monk and Reed respectively (including a discussion of any notable aspects of each players' usage where applicable), and the final column draws qualified conclusions for each device regarding the possible influence Monk had on Reed in terms of its usage (especially in consideration of any identified performance contexts).

Table 1: Summary of devices and probable influence.

<i>Device</i>	<i>Used By Monk</i>	<i>Used By Reed</i>	<i>Probable influence</i>
<b>Melodic components</b>	Used extensively in both tunes (larger portions of the melody in 'Nuttty' and smaller fragments in 'Work').	Used lightly in both tunes, in an approach similar to Monk (but not over identical passages).	Yes: the broad approach to being melodic and referencing the melody is observed in Reed's playing and noted in interviews. Whilst quoting the melody is relatively commonplace, Monk's compositions in particular lend themselves to this device.
<b>Motivic development</b>	Used extensively in both tunes.	Used extensively in both tunes.	Yes: both Reed and Monk utilise motivic development to a significant level, which when coupled with the motivic compositions and Reed's noted affinity for Monk, suggests probable influence.
<b>Asymmetrical phrasing</b>	Used extensively in both tunes.	Used in both tunes, but more so in 'Work' than in 'Nuttty'. 'Nuttty' has significant number of phrases that coincide with the 4-3 clave; the rhythmic demands of playing in an odd meter may have forced this phrasing approach.	Possible influence shown. However, given the lack of specific similarities in the phrasing it is difficult to discern a direct lineage from Monk.



<b>Complex rhythmic figures</b>	Used widely in both tunes.	Used extensively in both tunes, but more so in 'Work'. 'Nuttty' exhibits complexity with regards to the heavy syncopation in sections and some instances of triplets.	Some evidence of influence is apparent with respect to the use of rapid triplet subdivisions and complex syncopation. Additionally, Reed also utilizes a polyrhythmic approach on occasion, which is typically modern in influence.
<b>Large melodic intervals</b>	Used extensively in 'Work' and occasionally in 'Nuttty'.	Used extensively in 'Work' and occasionally in 'Nuttty' in a manner that creates a Monk-like angularity.	Yes: the broad usage of large melodic intervals in 'Work' parallels Monk's approach. Reed's lack of large melodic intervals on 'Nuttty' also correlates strongly with Monk's solo.
<b>Pianistic figurations</b>	Used widely in both tunes.	Used widely in 'Work' and occasionally in 'Nuttty'. 'Work' featured more figurations idiosyncratic of Monk whilst 'Nuttty' had more variance.	Yes: Reed's usages are observably similar to Monk's idiosyncratic sound, suggesting strong influence.
<b>Arpeggiation</b>	Used pianistically in 'Work' and in a conventional manner in 'Nuttty'.	Used pianistically in 'Work' and in a conventional manner in 'Nuttty'.	Tenuous possibility of influence: although some of Reed's arpeggios resemble the angularity of Monk, not enough direct similarities were present to discern a strong lineage from Monk. This uncertainty is compounded by the nature of arpeggios as a staple device in jazz improvisation.
<b>Approach note and surrounding techniques</b>	Used extensively in both tunes.	Used extensively in both tunes.	Possible influence given the vast presence of the device in Monk's solos and the similarities seen in Reed's solos. However it is difficult to discern a clear linkage, again due to the general nature of the technique.
<b>Chromatic material</b>	Used occasionally in both tunes.	Used widely in both tunes.	Possible influence, but given the greater degree to which Reed uses this device it is more likely to have been drawn from a range of alternative influences than specifically Monk.

## Outcomes

Though Monk's influence on Reed was clearly not all encompassing, particular areas of influence have been identified. The tally of devices in Appendix G shows some interesting statistical data, but as discussed in the methodology, qualitative musical comparisons of the transcriptions have been used to illuminate more specific parallels. Through this study, varying degrees of evidence of direct correlation between the two players' approaches were observable for specific devices. Strong evidence of influence was found for the use of components of the melody, motivic development, large melodic intervals, and pianistic figurations, which were corroborated in the literature as devices idiosyncratic of Monk by Solis (2001), Korman (1999), Motteler (2006), Pedersen (2011), Givan (2009) and Cardenas (2002). There were also some observable similarities between the two performers' uses of asymmetric phrasing and complex rhythmic figures, though Reed's approach to these techniques demonstrated more modern influences, including polyrhythmic ideas and odd-meter phrasing. Arpeggios, approach notes, surrounding techniques, and chromatic material presented some correlation, but their usages were not similar enough to suggest clear linkage between Reed and Monk, particularly because these devices are more generic improvisational techniques. The uncertainty of some of these findings could be clarified with further research into the topic, especially by engaging with Reed directly through interview, which will be discussed further on.

Reed's performance of 'Nuttty' is quite divergent from Monk's and contains the majority of the instances of devices that demonstrate contemporary or alternative influence in this sample of performances. Much of this divergence can be attributed to the adaptation of the tune into a straight-eighth 7/4 meter, which was not an approach Monk was known to use. The arrangement of the piece in this manner correlates strongly with the modern trend of playing jazz tunes with a 4-3 clave. Reed has also evidently drawn from alternative sources to inform this solo, most notably in his use of montuno-like figures. The use of this device, alongside a double-handed melodic approach, is indicative of some Afro-Caribbean styles of music. Additionally, the double-handed melodic approach could also be attributed to the alternative bebop practices of pianists such as Phineas Newborn Jr.

From the acquired results it is observable that Reed's approach to playing Monk's compositions has significant linkage to Monk "orthodoxy," but is not singularly comprised of such an approach: Reed has demonstrated leanings towards alternate devices from a broader study of music. Holistically speaking, Reed's performance of 'Work' stylistically appears more relatable to Monk's idiosyncratic approach, with Reed's use of angular and complex devices broadly matching

Monk iconic angularity. In contrast, Reed's performance of 'Nuttty' is quite divergent to Monk's idiom. When evaluating Reed with Pedersen's postulation that musicians may be "taking cues from Monk's approach," or alternatively, "using Monk's solo as a point of departure" (2011, p. v), one must first consider when a solo is used as a point of departure it would be logical to assume that some specific or closely related passages of music from the original solo would be present in the contemporary solo. This does not appear to be the case in the examined performances. Secondly, Reed's solos do not appear to have taken musical cues from Monk's solos at a particularly specific level, though broader musical concepts used by Monk can be observed in his playing, and can be considered 'cues' in this regard. There is by no means a clear resolution to this matter without a more in-depth study.

## Recommendations for Further Research

As mentioned, future research in the areas of Eric Reed and comparative analyses of Monk with other artists would likely shed more light on inconclusive elements of this study. The other two Monk tribute albums by Reed *The Dancing Monk* (2011) and *The Baddest Monk* (2012) would be ideal source material to continue investigating the research questions posed in this study, thus overcoming its limitations and expanding the scope. A comparison of Monk with his prominent bebop counterparts such as Charlie Parker and Dizzy Gillespie followed by a comparative analysis of Eric Reed with these artists could shed more light on the ambiguity surrounding the more generic improvisational techniques from this study (such as arpeggiation, approach notes, surrounding techniques, and chromatic material). Comparing Monk with other prominent improvising artists that have recorded tribute albums (such as Danilo Perez and Esbjörn Svensson) could also enhance the collective understanding of Monk's influence on the jazz community as a whole. Additionally, an exploration into some other specific elements of Monk's playing – such as his harmonic devices, articulation and time feel (all of which are significant realms of study) – with respect to their influence on contemporary artists could give rise to noteworthy research.

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## Appendix A: 'Nutty' Melody Reference Score

Appendix A: 'Nutty' Melody Reference Score

The score is divided into three main sections: A1, A2, and A3, each containing two staves of music. The key signature is B-flat major (two flats).

**Section A1:**

- Staff 1: Chords: B $\flat$ maj7, Gmaj7, Cm7, F7, B $\flat$ maj7, Gmaj7, Cm7, F7. Includes triplets and octave markings (8 $^{vb}$ , 15 $^{mb}$ ).
- Staff 2: Chords: B $\flat$ maj7, Gmaj7, Cm7, F7, B $\flat$ maj7, Cm7, F7. Includes a triplet and a whole tone run.

**Section A2:**

- Staff 1: Chords: B $\flat$ maj7, Gmaj7, Cm7, F7, B $\flat$ maj7, Gmaj7, Cm7, F7. Includes triplets and octave markings (8 $^{vb}$ , 15 $^{mb}$ ).
- Staff 2: Chords: B $\flat$ maj7, Gmaj7, Cm7, F7, B $\flat$ maj7, Fm7, B $\flat$ 7. Includes a triplet and a whole tone run.

**Section B:**

- Staff 1: Chords: E $\flat$ maj7, Cm7, Fm7, B $\flat$ 7, E $\flat$ maj7, Cm7, Fm7, B $\flat$ 7. Includes a triplet.
- Staff 2: Chords: E $\flat$ maj7, Cm7, Fm7, B $\flat$ 7, E $\flat$ maj7, Cm7, Cm7, F7. Includes a triplet.

**Section A3:**

- Staff 1: Chords: B $\flat$ maj7, Gmaj7, Cm7, F7, B $\flat$ maj7, Cm7, F7. Includes triplets and octave markings (8 $^{vb}$ , 15 $^{mb}$ ).
- Staff 2: Chords: B $\flat$ maj7, Gmaj7, Cm7, F7, B $\flat$ maj7. Includes a triplet.



## Appendix B: 'Nutty' – Thelonious Monk's Solo

Transcribed by Vaughn Beaver

$\text{♩} = 150$

$B\flat\text{maj}^7$   $Gm^7$   $Cm^7$   $F^7$   $B\flat\text{maj}^7$   $Gm^7$   $Cm^7$   $F^7$

5  $B\flat\text{maj}^7$   $Gm^7$   $Cm^7$   $F^7$   $B\flat\text{maj}^7$   $Gm^7$   $Cm^7$   $F^7$

9  $B\flat\text{maj}^7$   $Gm^7$   $Cm^7$   $F^7$   $B\flat\text{maj}^7$   $Gm^7$   $Cm^7$   $F^7$

13  $B\flat\text{maj}^7$   $Gm^7$   $Cm^7$   $F^7$   $B\flat\text{maj}^7$   $Fm^7$   $B\flat^7$

17  $E\flat\text{maj}^7$   $Cm^7$   $Fm^7$   $B\flat^7$   $E\flat\text{maj}^7$   $Cm^7$   $Fm^7$   $B\flat^7$

21  $E\flat\text{maj}^7$   $Cm^7$   $Fm^7$   $B\flat^7$   $E\flat\text{maj}^7$   $Cm^7$   $F^7$

25 B♭maj7 Gm7 Cm7 F7 B♭maj7 Gm7 Cm7 F7

29 B♭maj7 Gm7 Cm7 F7 B♭maj7 Gm7 Cm7 F7

33 B♭maj7 Gm7 Cm7 F7 B♭maj7 Gm7 Cm7 F7

37 B♭maj7 Gm7 Cm7 F7 B♭maj7 Gm7 Cm7 F7

41 B♭maj7 Gm7 Cm7 F7 B♭maj7 Gm7 Cm7 F7

45 B♭maj7 Gm7 Cm7 F7 B♭maj7 Fm7 B♭7

49 Ebmaj7 Cm7 Fm7 Bb7 Ebmaj7 Cm7 Fm7 Bb7

53 Ebmaj7 Cm7 Fm7 Bb7 Ebmaj7 Cm7 F7

57 Bbmaj7 Gm7 Cm7 F7 Bbmaj7 Gm7 Cm7 F7

61 Bbmaj7 Gm7 Cm7 F7 Bbmaj7 Gm7 Cm7 F7

## Appendix C: 'Nutty' – Eric Reed's Solo

Transcribed by Vaughn Beaver

1  $B\flat$ maj7  $Gm^7$   $Cm^7$   $F^7$   $B\flat$ maj7  $Gm^7$   $Cm^7$   $F^7$

3  $B\flat$ maj7  $Gm^7$   $Cm^7$   $F^7$   $B\flat$ maj7  $Gm^7$   $Cm^7$   $F^7$

5  $B\flat$ maj7  $Gm^7$   $Cm^7$   $F^7$   $B\flat$ maj7  $Gm^7$   $Cm^7$   $F^7$  2

7  $B\flat$ maj7  $Gm^7$   $Cm^7$   $F^7$   $B\flat$ maj7  $Gm^7$   $Cm^7$   $F^7$

9  $E\flat$ maj7  $Cm^7$   $Fm^7$   $B\flat^7$   $E\flat$ maj7  $Cm^7$   $Fm^7$   $B\flat^7$

11  $E\flat$ maj7  $Cm^7$   $Fm^7$   $B\flat^7$  2  $E\flat$ maj7  $Cm^7$   $F^7$  2

13 B♭maj7 Gm7 Cm7 F7 B♭maj7 Gm7 Cm7 F7

15 B♭maj7 Gm7 Cm7 F7 B♭maj7 Gm7 Cm7 F7

17 B♭maj7 Gm7 Cm7 F7 B♭maj7 Gm7 Cm7 F7

19 B♭maj7 Gm7 Cm7 F7 B♭maj7 Gm7 Cm7 F7

21 B♭maj7 Gm7 Cm7 F7 B♭maj7 Gm7 Cm7 F7

23 B♭maj7 Gm7 Cm7 F7 B♭maj7 Gm7 Cm7 F7

25 Ebmaj7 Cm7 Fm7 Bb7 Ebmaj7 Cm7 Fm7 Bb7

27 Ebmaj7 Cm7 Fm7 Bb7 Ebmaj7 Cm7 F7

29 Bbmaj7 Gm7 Cm7 F7 Bbmaj7 Gm7 Cm7 F7

31 Bbmaj7 Gm7 Cm7 F7 Bbmaj7 Gm7 Cm7 F7

33 Bbmaj7 Gm7 Cm7 F7 Bbmaj7 Gm7 Cm7 F7

35 Bbmaj7 Gm7 Cm7 F7 Bbmaj7 Gm7 Cm7 F7

37 B♭maj7 Gm7 Cm7 F7 B♭maj7 Gm7 Cm7 F7

39 B♭maj7 Gm7 Cm7 F7 B♭maj7 Gm7 Cm7 F7

41 E♭maj7 Cm7 Fm7 B♭7 E♭maj7 Cm7 Fm7 B♭7

43 E♭maj7 Cm7 Fm7 B♭7 E♭maj7 Cm7 F7

45 B♭maj7 Gm7 Cm7 F7 B♭maj7 Gm7 Cm7 F7

47 B♭maj7 Gm7 Cm7 F7 B♭maj7 Gm7 Cm7 F7

## Appendix D: 'Work' Melody Reference Score

Appendix D: 'Work' Melody Reference Score

The score is written in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). It is divided into three main sections: A1, A2, and B.

**Section A1:** This section consists of two staves. The first staff begins with a  $\text{Db}^7$  chord and a melodic line. The second staff continues the melody with chords  $\text{F}^7$ ,  $\text{E}^7$ ,  $\text{Eb}^7$ ,  $\text{Am}^7$ , and  $\text{D}^7$ . Both staves in A1 include an 8va octave marking and a triplet of eighth notes.

**Section A2:** This section also consists of two staves, mirroring the structure of A1. The first staff begins with a  $\text{Db}^7$  chord. The second staff continues the melody with chords  $\text{F}^7$ ,  $\text{E}^7$ ,  $\text{Eb}^7$ ,  $\text{Am}^7$ , and  $\text{D}^7$ . Both staves in A2 include an 8va octave marking and a triplet of eighth notes.

**Section B:** This section consists of two staves. The first staff begins with a  $\text{Dm}^7$  chord and a melodic line. The second staff continues the melody with chords  $\text{Cm}^7$ ,  $\text{F}^7(\text{b}9)$ ,  $\text{E}^7$ ,  $\text{A}^7$ , and  $\text{Ab}^7$ . Both staves in B include an 8va octave marking and a triplet of eighth notes.

**Section A3:** This section consists of two staves. The first staff begins with a  $\text{Db}^7$  chord and a melodic line. The second staff continues the melody with chords  $\text{F}^7$ ,  $\text{E}^7$ ,  $\text{Eb}^7$ ,  $\text{Am}^7$ , and  $\text{D}^7$ . Both staves in A3 include an 8va octave marking and a triplet of eighth notes.



## Appendix E: 'Work' – Thelonious Monk's Solo

Transcribed by Vaughn Beaver

The musical score is written for piano in 4/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The score is divided into six systems, each containing a grand staff (treble and bass clefs). Measure numbers 1, 5, 9, 13, 17, and 21 are indicated at the start of their respective systems. Chord symbols are placed above the staff lines: Db7, Gb7, F7, Eb7, Am7, D7, Dm7, G7, C7, Cm7, F7, E7, A7, and Ab7. The notation includes various musical elements such as eighth notes, quarter notes, half notes, and rests. Triplet markings (a '3' over a group of notes) are used in measures 6, 14, 18, and 24. The bass line often features sustained chords and moving lines, while the treble line contains more melodic and rhythmic patterns.

25 Db<sup>7</sup> Gb<sup>7</sup>

29 F<sup>7</sup> E<sup>7</sup> Eb<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

33 Db<sup>7</sup> Gb<sup>7</sup>

37 F<sup>7</sup> E<sup>7</sup> Eb<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

41 Db<sup>7</sup> Gb<sup>7</sup>

45 F<sup>7</sup> E<sup>7</sup> Eb<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

49 Dm<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

53 Cm<sup>7</sup> F<sup>7</sup> E<sup>7</sup> A<sup>7</sup> Ab<sup>7</sup>

57 Db<sup>7</sup> Gb<sup>7</sup>

61 F<sup>7</sup> E<sup>7</sup> Eb<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

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## Appendix F: 'Work' – Eric Reed's Solo

Transcribed by Vaughn Beaver

Db7 Gb7

5 F7 E7 Eb7 Am7 D7

9 Db7 Gb7

13 F7 E7 Eb7 Am7 D7

17 Dm7 G7 C7

21 Cm7(b5) F7(b9) E7 A7 Ab7

25  $\text{Db}^7$   $\text{Gb}^7$

29  $\text{F}^7$   $\text{E}^7$   $\text{Eb}^7$   $\text{Am}^7$   $\text{D}^7$

33  $\text{Db}^7$   $\text{Gb}^7$

37  $\text{F}^7$   $\text{E}^7$   $\text{Eb}^7$

39  $\text{Am}^7$   $\text{D}^7$

41  $\text{Db}^7$   $\text{Gb}^7$

45  $\text{F}^7$   $\text{E}^7$   $\text{Eb}^7$

Detailed description of the sheet music: The page contains six systems of music, each with a treble and bass staff. Measure numbers 25, 29, 33, 37, 39, 41, and 45 are indicated at the start of their respective systems. Chord symbols are placed above the staff at the beginning of measures:  $\text{Db}^7$  (measures 25, 33, 41),  $\text{Gb}^7$  (measures 26, 34, 42),  $\text{F}^7$  (measures 29, 37, 45),  $\text{E}^7$  (measures 30, 38, 46),  $\text{Eb}^7$  (measures 31, 39, 47),  $\text{Am}^7$  (measures 32, 40), and  $\text{D}^7$  (measures 35, 43). The music is characterized by intricate melodic lines in the treble, often featuring triplets and rapid sixteenth-note passages. The bass line provides harmonic support with sustained chords and occasional moving lines. The key signature has two flats (B-flat major), and the time signature is not explicitly shown but appears to be 4/4 based on the notation.

47 Am<sup>7</sup> D<sup>7</sup>

49 Dm<sup>7</sup> G<sup>7</sup>

51 C<sup>7</sup>

53 Cm<sup>7</sup>(b5) F<sup>7</sup>(b9) E<sup>7</sup> A<sup>7</sup> Ab<sup>7</sup>

57 Db<sup>7</sup> Gb<sup>7</sup>

61 F<sup>7</sup> E<sup>7</sup> Eb<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

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## Appendix G: Number of Instances of Each Device by Transcription

	Number of Instances			
Device	Monk – ‘Work’	Monk – ‘Natty’	Reed – ‘Work’	Reed – ‘Natty’
Melodic Components	8	11	3	2
Motivic Development	3	5	3	6
Asymmetrical Phrasing	9	6	14	11
Complex Rhythmic Figures	9	8	12	11
Large Melodic Intervals	17	3	21	4
Pianist Figurations	12	8	15	4
Arpeggios	11	5	14	6
Approach Note and Surrounding Techniques	16	14	19	19
Chromatic Material	2	3	8	6